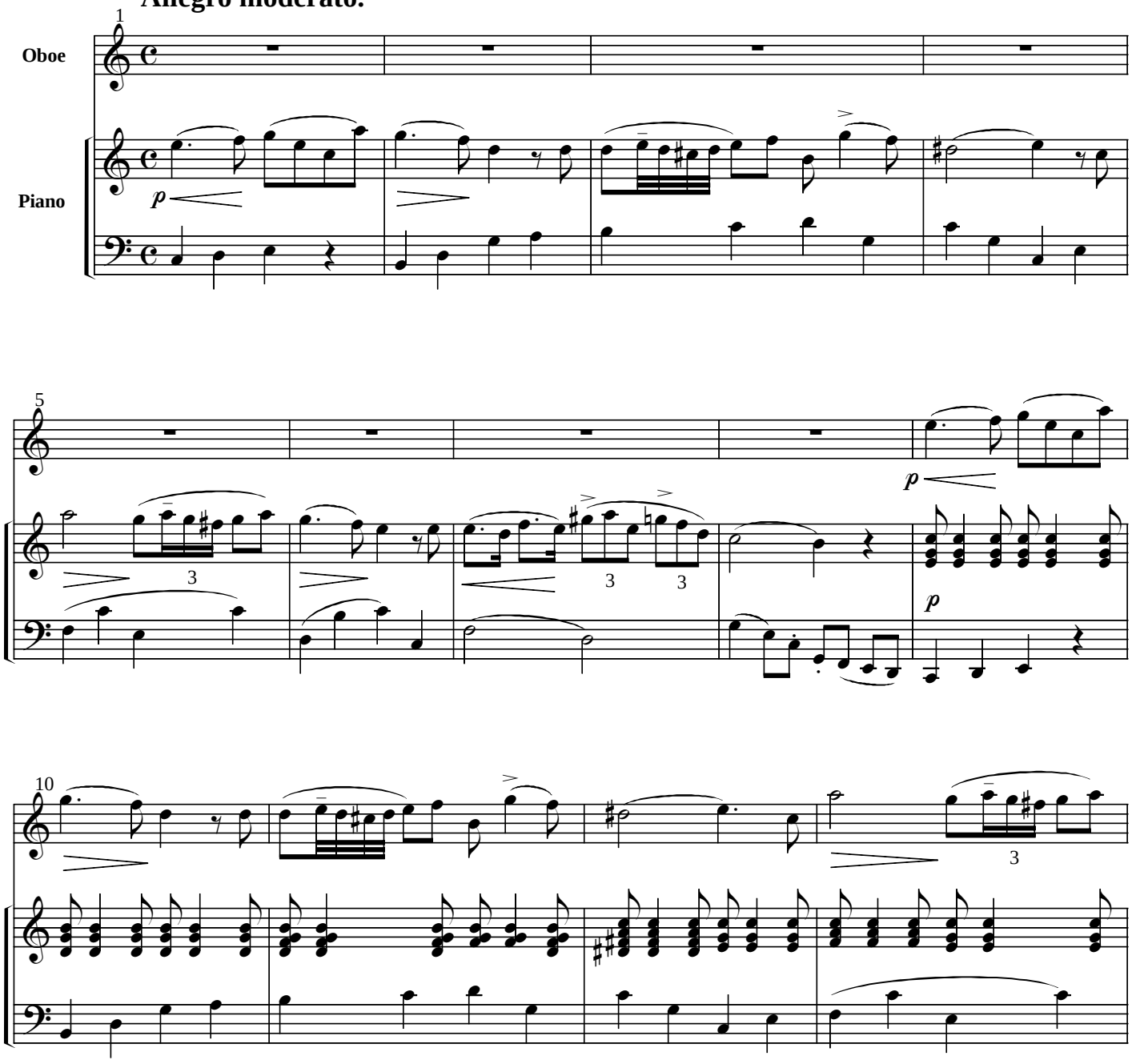
Apollon Marie-Rose Barret (1804-79)

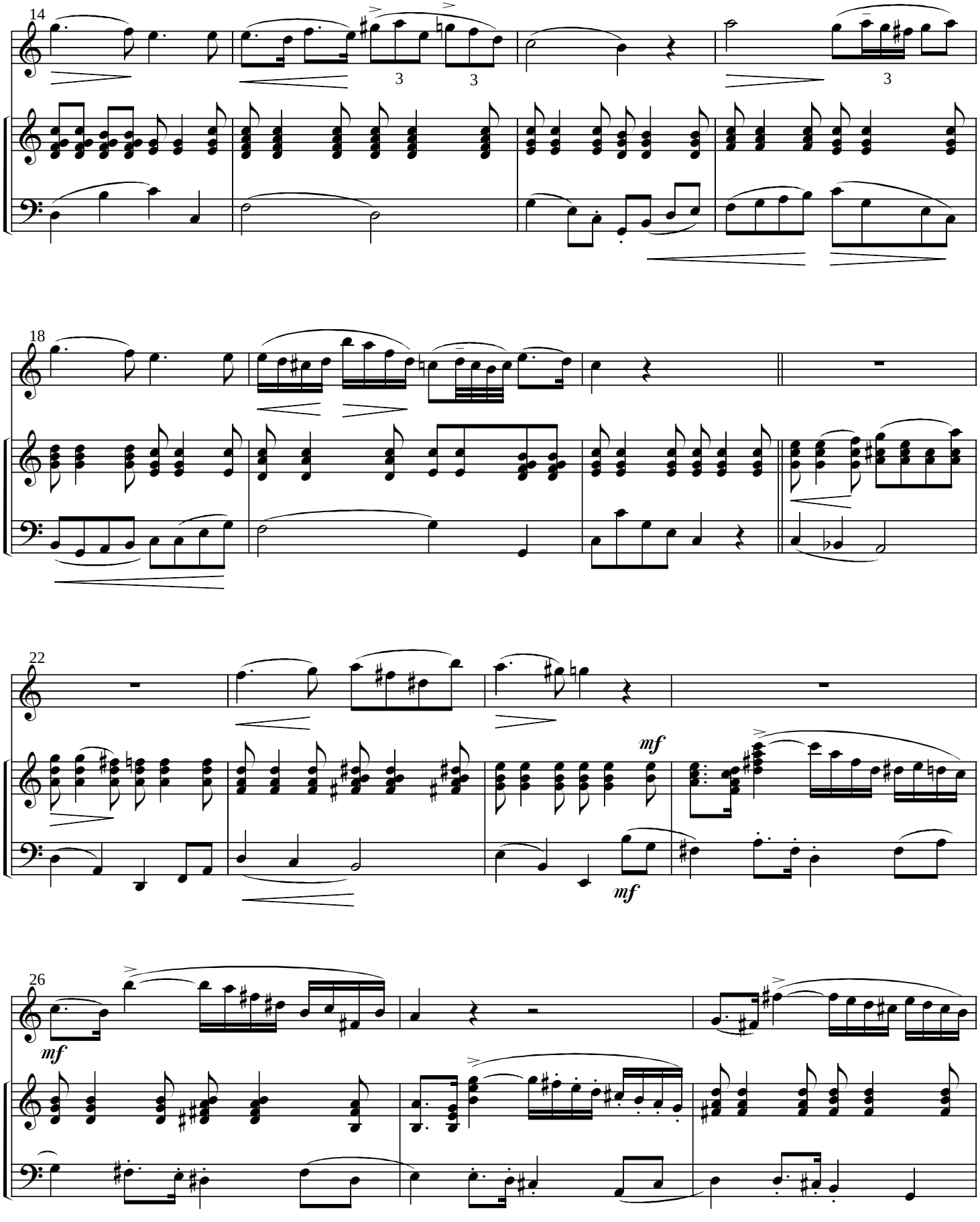
Four Sonatas for Oboe & Piano

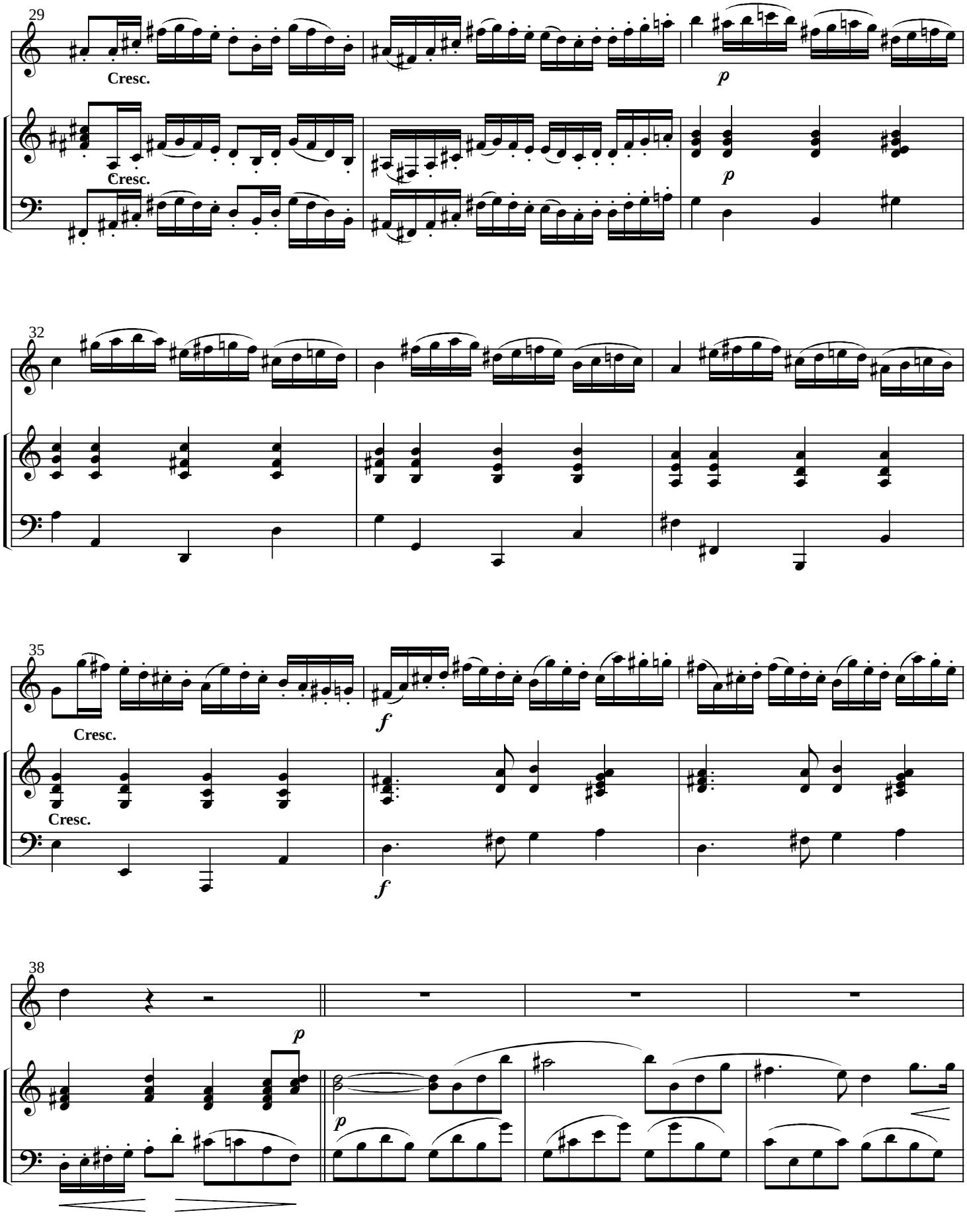
Realized by Charles-David Lehrer

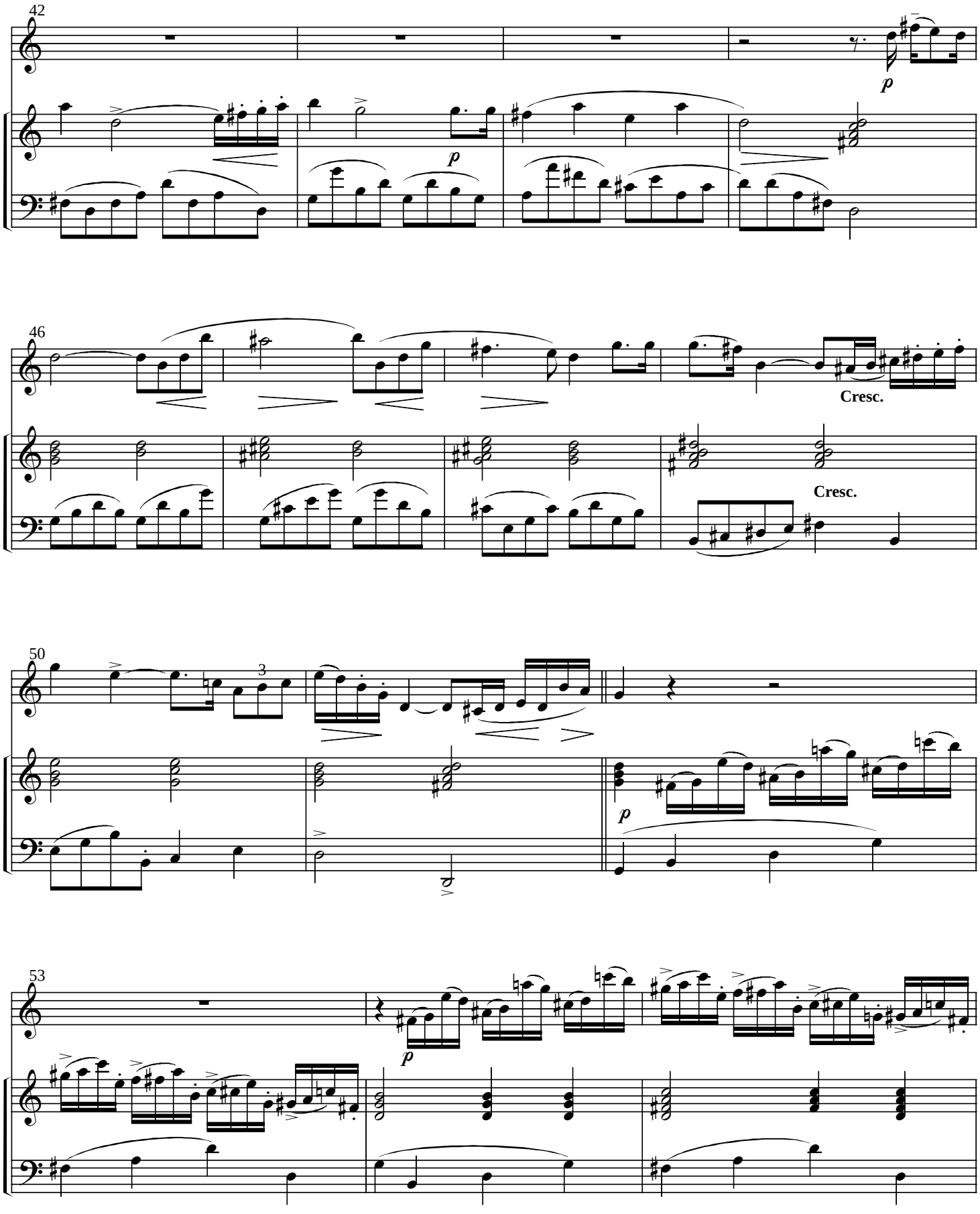
Sonata No. 1 in C Major

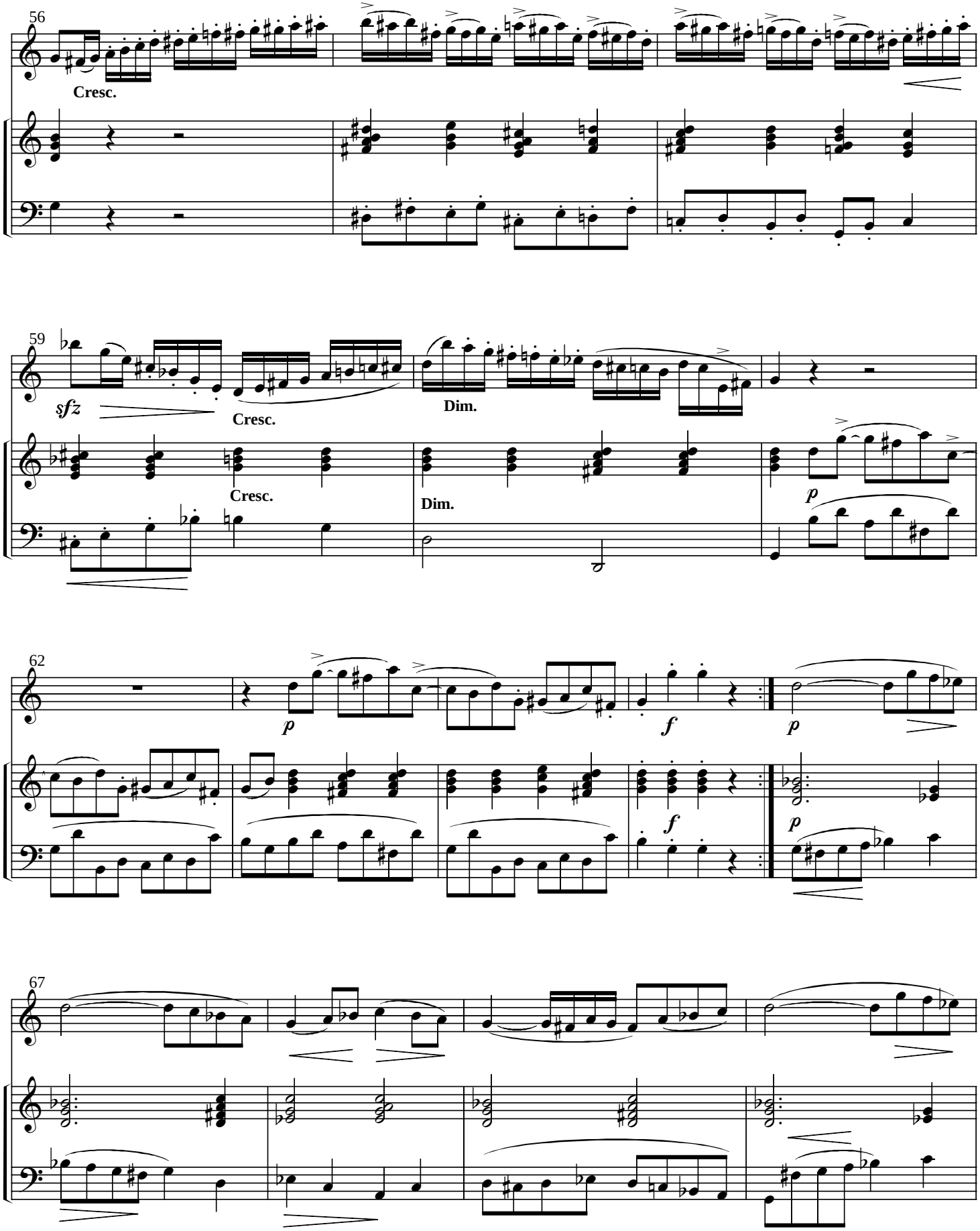
Allegro moderato.

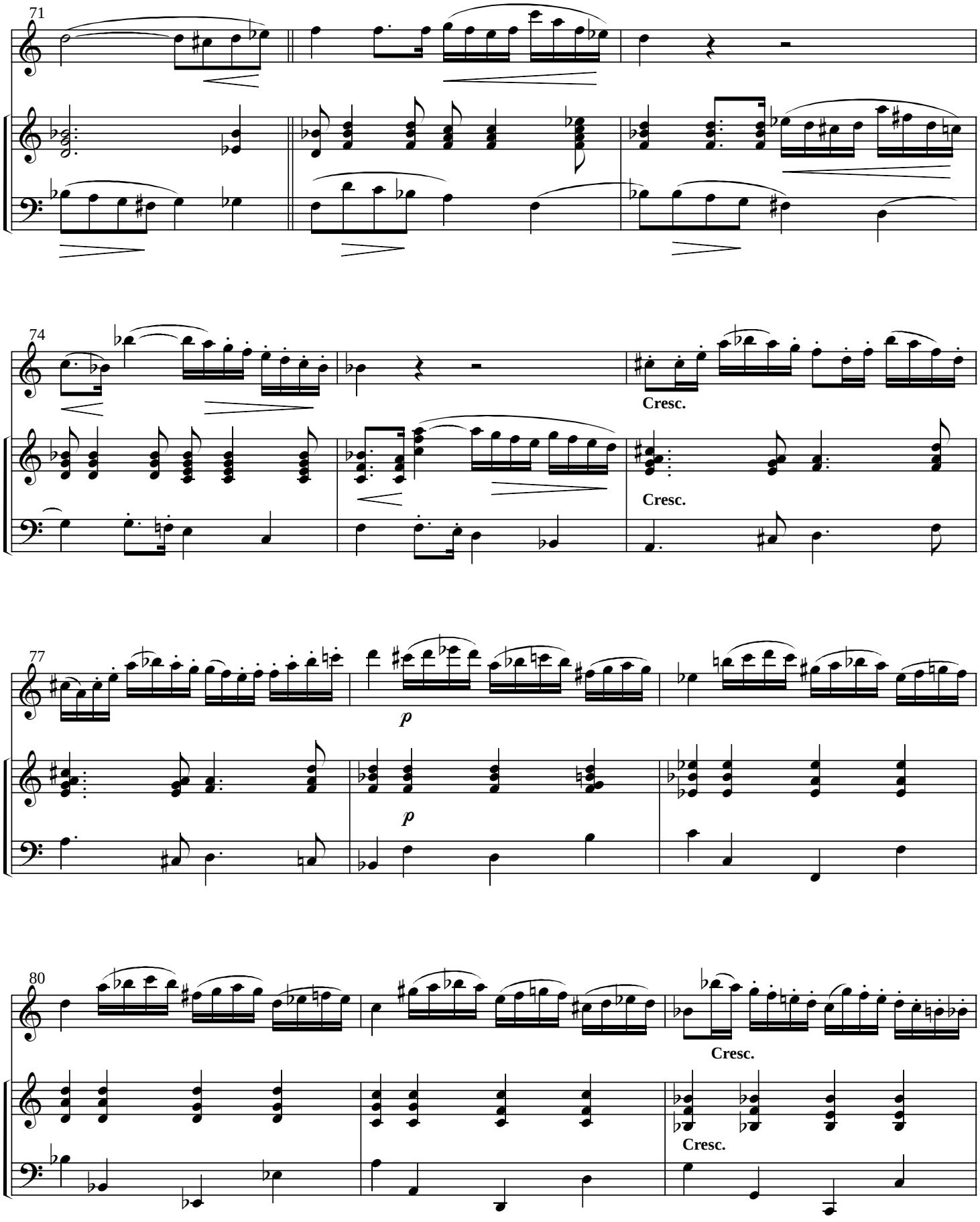


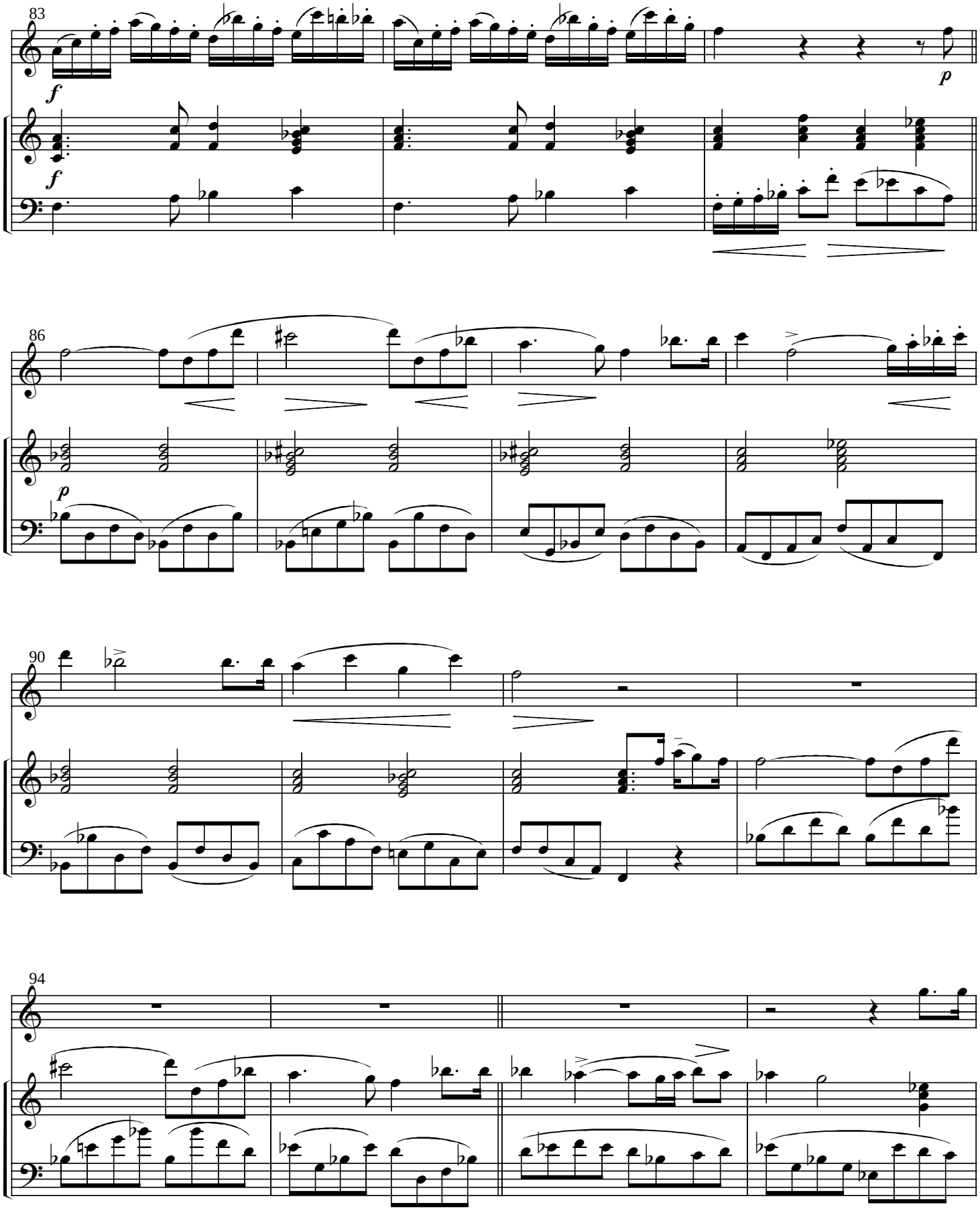

14
3
3
3
18
22
mf
mf
26
mf

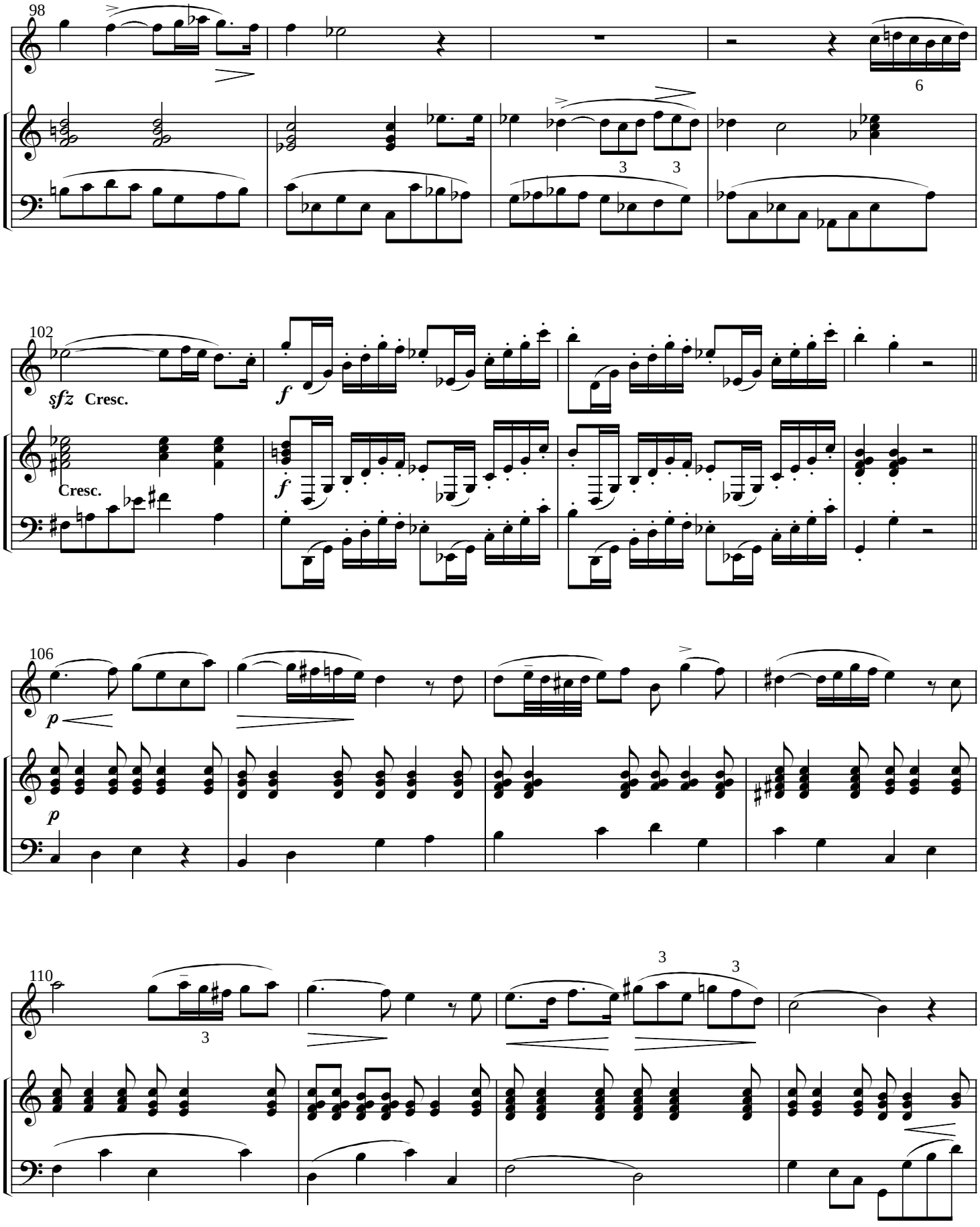

29
Cresc.
Cresc.
p
p
32
35
Cresc.
Cresc.
f
f
38
p
p

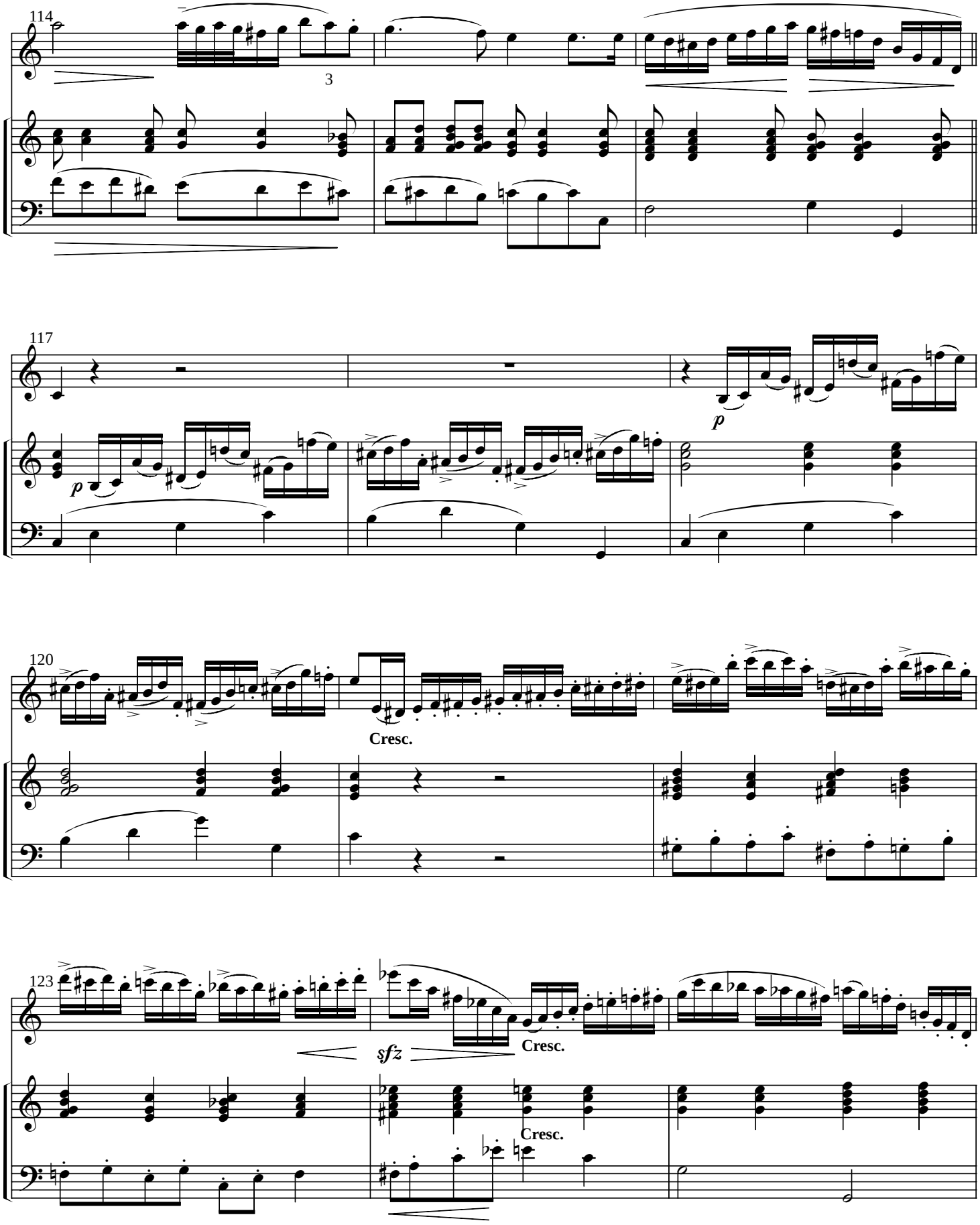

42
p
p
46
Cresc.
Cresc.
50
3
p
53
p

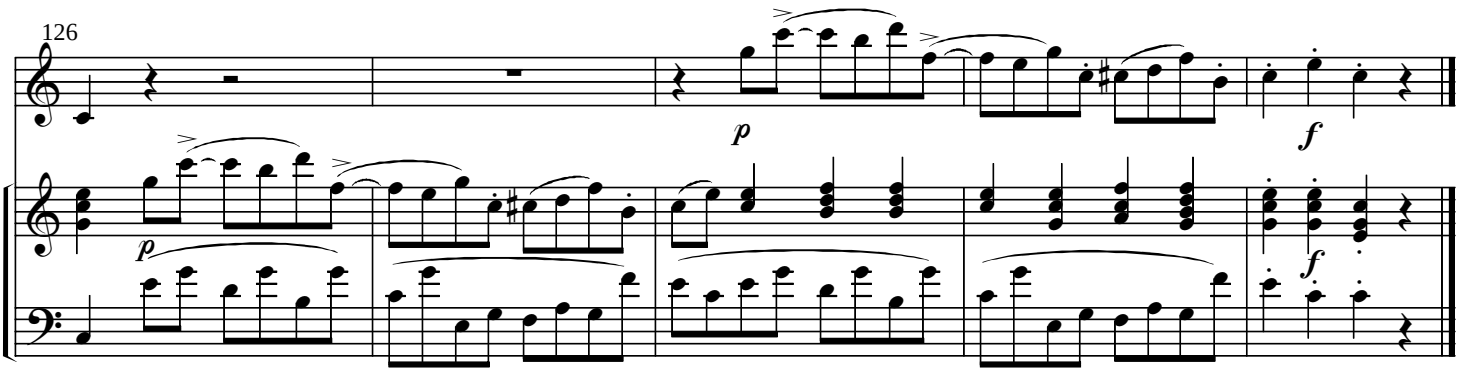

56
Cresc.
59
sfz
Cresc.
Dim.
Cresc.
Dim.
p
62
p
f
p
f
p
67


71
74
Cresc.
Cresc.
77
p
p
80
Cresc.
Cresc.


83
f
f
p
86
p
90
94


98
6
3
3
102
sfz Cresc.
f
Cresc.
f
106
p
p
110
3
3
3


114
3
117
p
p
120
Cresc.
123
sfz
Cresc.
Cresc.



Sonata I: 1st Movement: [Quarter = 96] Barret initiates the first large-scale work in his Oboe Method with a sonata-form consisting of three lyrical primary themes. In order to offset the lyricism of these themes, Barret has interspersed several very active transitions or closing themes among them. Mannerisms of this kind point directly to Nicolò Paganini, who used such procedures to show off his fabulous pyrotechnical skills. Others who followed in this direction were the violinists Henri Vieuxtemps and Henryk Wieniawski, both contemporaries of Barret. The overall structure of this movement is as simple as sonata form ever gets since there is no development of any of the thematic material. The Development section itself consists of a new theme (Theme 3), a replaying of Transition 1 and Theme 2 (this time in bVII), and the addition of a new transition in order to reach the dominant. Technically active material is marked with an asterisk in the following diagram of Barret's movement.

Exposition:
- Theme 1 in I
- *Transition 1 to V of V
- Theme 2 in V
- Closing themes *2k1, *2k2, 2k3 in V

Development:
- Theme 3 in v
- *Transition 1 to V of bVII
- Theme 2 in bVII
- *Transition 2 to V

Recapitulation:
- Theme 1 in I
- Closing themes *2k1, *2k2, 2k3 in I